


No 8050.12



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73.314. J. D. Williams.
Apr. 17. 1866.

[Songs]

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J. D. M. Williams

April 4, 1866

17/12

Mountain maid, *She*.
 Musical alphabet, *She*.
 My pretty page, look out afar, duetto.
 My roses bloom in winter.
 I give me but my Arab steed.
 Oh! tempt me not with jewels bright.
 Oh! where do fairies hide their heads.
 Pretty dove.
 Psyche and the butterfly.
 Secret, *She*. A Bohemian melody.
 Sound, *She*, of her native guitar, from Il seraglio.
 Stay time stay.
 Tyrian peasant's song.
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 They mourn me dead in my father's hall.
 To my bower so bright.
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 Utager's evening hymn.
 Keep not around me.
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 Yes! 'Tis the Indian drum.

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"I'M THINE E'EN FOR EVER,"

A Ballad.

the Poetry Written & Melody Compoed,

By

WM ROBERTSON HAYWARD ESQ^R,

The Symphonies and Accompaniments,

BY

J. R. MCFARLANE.

New York. Published by E. S. Mesier, No 28. Wall Street.

Voice.

Siciliana.

Piano.

pia.

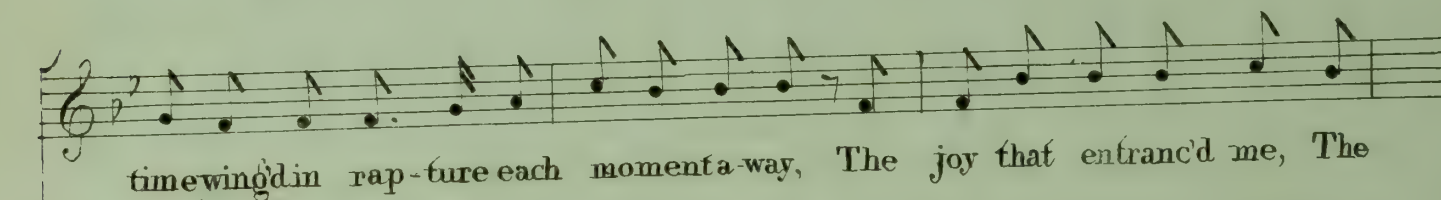
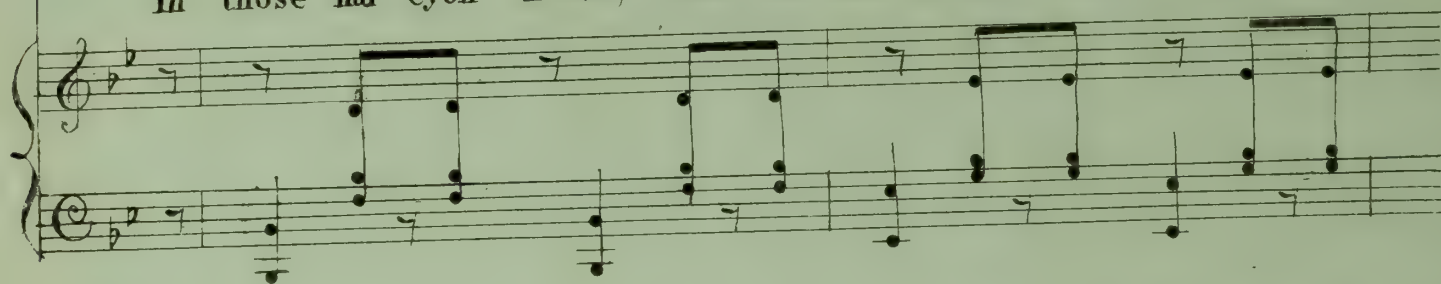
Forc.

The musical score is arranged in three systems. The first system contains the vocal line and the piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. It begins with a rest for four measures, followed by a melodic line. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef, both in 6/8 time and one flat. The right-hand part starts with a piano (p) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The left-hand part provides a harmonic foundation with chords and moving lines. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final cadence in the piano part, marked with a double bar line.

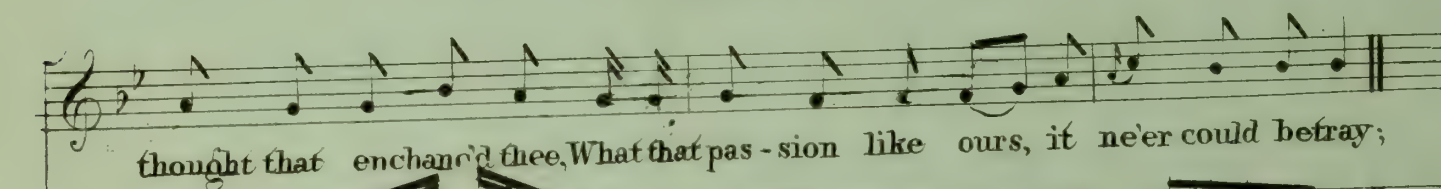
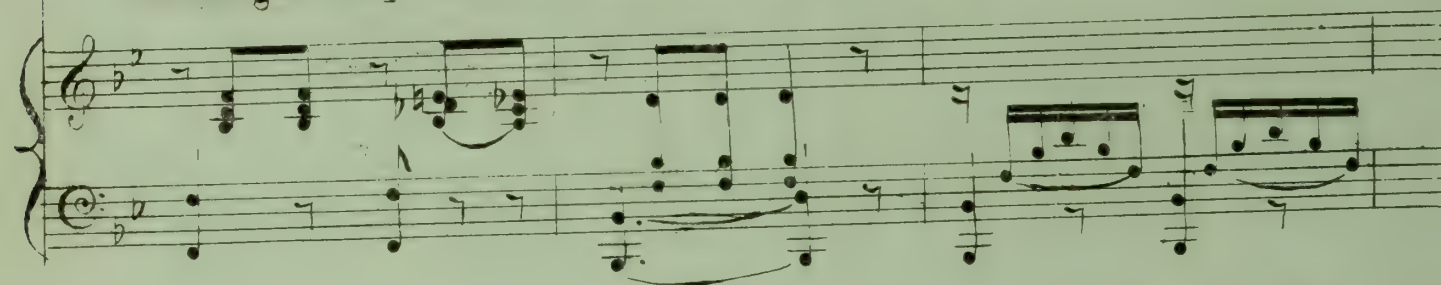
2 *Siciliana.*



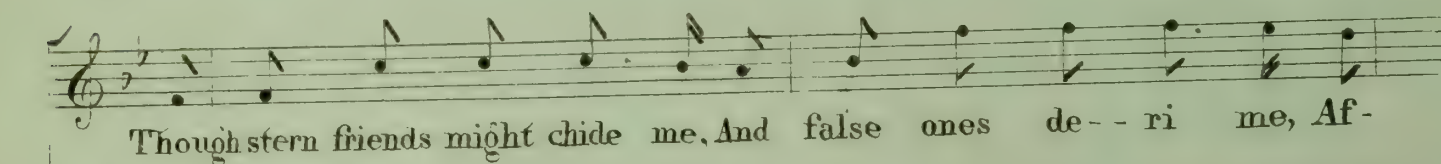
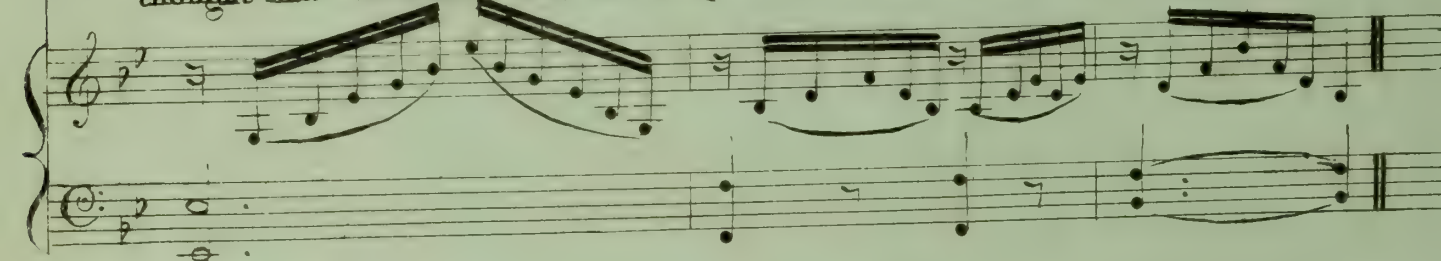
In those hal-cyon hours, When en-chant-ment was ours; And



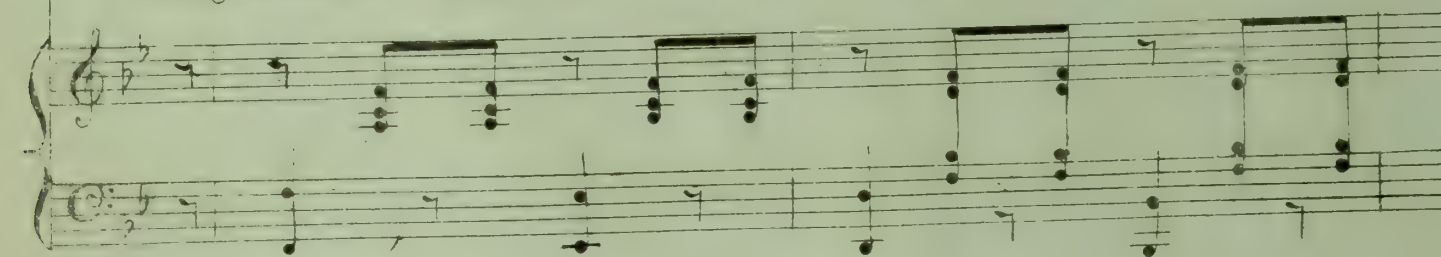
timewinged in rap-ture each momenta-way, The joy that entranc'd me, The



thought that enchanc'd thee, What that pas-sion like ours, it ne'er could betray;



Though stern friends might chide me, And false ones de-ri me, Af-



- fec - - tion with o - - thers a round me de - - cline; Should

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one flat. It features chords and a melodic line in the bass.

sor - rows o'er - take me, thou wouldst not for - sake me, I was

The second system continues the musical piece. The vocal line has a melodic line with some slurs and accents. The piano accompaniment provides harmonic support with chords and a steady bass line.

thine e'en for e - - ver, Dear Jes - - sy, was thine!

The third system concludes the vocal phrase. The vocal line ends with a final note and a fermata. The piano accompaniment continues with a few more chords and a final bass note.

p

The fourth system features a piano solo. The vocal line is silent, indicated by a whole rest. The piano accompaniment is more active, with a flowing melodic line in the treble and a supporting bass line. It ends with a piano (p) dynamic marking.

And though thou hast left me, Of all joy be--reft me, To

wander and pine o'er this bleak world alone; Though mis-se-ry chain me, No

fresh charm can gain me, Till life's latest breath, I am wholly thine own!

No more to ca--ress thee Yet still will I bless thee, Tho'

false I will pray for thee blessings di---vine; And the

The first system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note 'false', followed by eighth notes for 'I will pray for thee', and then a dotted half note 'blessings' with a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

past shall en dear thee, Re-mem brance re-vere thee, I am

The second system continues the vocal melody and piano accompaniment. The vocal line has a fermata over the word 'thee' in 'Re-mem brance'. The piano accompaniment includes some chordal textures and moving lines in both hands.

thine e'en for e-- ver, Dear Jes-- sy, I'm thine!

ad lib.

The third system includes the instruction 'ad lib.' above the vocal line. The vocal line has a fermata over 'e-- ver'. The piano accompaniment continues with its characteristic rhythmic and harmonic support.

The fourth system shows the vocal line concluding with a final note and a double bar line. The piano accompaniment features a more complex, flowing texture with many sixteenth and thirty-second notes, ending with a final chord marked with a 'p' (piano) dynamic.

